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VOL. I, No. 6

WM. McDOWELL, EDITOR.

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PICTORIAL REVIEW

AN ILLUSTRATED MONTHLY OF PRACTICAL FASHIONS FOR WOMEN. DEVOTED TO DRESSMAKERS, LADIES TAILORS AND MILLINERS, PROFESSIONAL AND AMATEUR.

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FOR RATES OF ADVERTISING APPLY TO THE COMPANY

THE last number of PICTORIAL REVIEW, which was put on sale December 15, was dated December. This issue is numbered February. The dating ahead mania is absurd. It is carried to a ridiculous extreme. The editors of this paper declared they would not be led in such a manner. The cover of PICTORIAL REVIEW should bear the name of the month in which it was put on sale.

But the plucky little publication could not make the fight alone. One rock cannot stem the current. Beside PICTORIAL REVIEW were older and sometimes less worthy sisters, who came from their presses a week earlier, often, which were regarded as "the latest books" because they unblushingly lied about their ages with the apparent frankness of a spinster celebrating the twenty-fifth anniversary of her birthday for the tenth time.

It is a restless, feverish age. The past counts not with us, the present is a necessary evil, and we live in the future. If the average woman fancies she can turn the hands of Time's clock by reading March numbers in February and Easter editions of the dailies at the beginning of Lent, well, it is her privilege.

Editors live but to humor the whims and idiosyncrasies of their readers. The valuable drawings and costly special plates made for the January number are cast aside, since it is impossible to use special cuts suitable for January, in a February number. Now, however, we have lapped on Time, and the clever woman, whether she is housewife or business woman, knows she cannot do without the best and cheapest, for the class, fashion journal on the market, PICTORIAL REVIEW. The American Fashion Company, its publishers, make the fashions in this country, and their agents in London, Paris, Berlin and Vienna send timely tips from abroad.

BY every foreign mail come designs for the March issue. For while it is true that American women prefer, as a rule, costumes designed by some one who has studied their particular requirements, yet they like to be able to compare and choose between fashions of the Row, the Boulevard and Fifth Avenue.

To ride on the topmost wave of Fashion's tide, the up-to-date woman knows she has but to read this magazine.

An especially interesting feature is the careful reproduction of the gowns worn by leading actresses. This is of interest to all women. Often they care more for the costumes than for the play.

Gowns that are practical are chosen for illustration, and from them a woman can secure many good ideas when she is making additions to her own wardrobe.

OSTRICHES AND THEIR FEATHERS.

WHEN the ostrich is young, it is one of the prettiest of little "chicks," with eyes that are almost too large for its body, and a generally innocent and engaging expression. Its embyro feathers look like little hanging shreds of soft cloth, and the neck and head are of velvety texture, similar to plush; "striped and colored," says an authority, "just like a tiger's skin on a small scale."

Remarkably quick, however, is the growth of an ostrich. They soon lose their prettiness of babyhood and enter upon an ungainly hobbledehoy period, that lasts for two or three years. The chicken feathers are plucked out when the bird is nine months old; another plucking takes place in the second year, when the feathers, though very narrow and pointed, begin to show some promise of beauty; and not until the third plucking is the plumage soft and the feathers wide. In color the plumage remains drab for two years, with very little black; then the sable hue begins to predominate more and more in the male bird, with each successive moulting, until no sand-color at all remains. When maturity is reached, at the age of five years, the female is a soft gray, the male a glossy black, with white wings and tail. Twenty-four long, pure white feathers are in each wing.

In South Africa no lady ever wears ostrich feathers on her hat, for they are far too common, and adorn the headgear of Kaffirs and Hottentots on all occasions.

It is in the nesting season that the male birds become savage, say histories on the subject, but there are, unfortunately, many birds that remain savage altogether. The Dutch call this temper "quei," and remark that a quei-bird is best encountered behind a mimosa-bush. A branch of thorned mimosa is the weapon, called a "tackey," with which savage birds are coerced into subjection. This weapon is thrust into the face of an attacking ostrich, which is obliged to shut its eyes to avoid the thorns, thus allowing the attacked to spring on one side and escape the infuriated creature's charge. An ostrich kicks as hard as a horse, and with a foot rendered yet more dangerous by its formidable claw.

The African "new chum" nearly always laughs at the warnings that are given him as to the right way to respect an ostrich's likes and dislikes, and at the cautious lessons in defence against angered ostriches. "I really am not afraid of a mere bird!" he will say. But on the morrow, perhaps, having ventured out alone and unarmed among the creatures, and managed to provoke the ire of some king of the camp, he will probably be seen flying for his life across the plain, or be rescued just in time from the insufficient shelter of some rocky boulder. Ostriches have long memories, too, and have been known to lie in wait for their enemies day after day, seeking to be revenged. Yet the white man can do many things with them that no "nigger" would dare attempt; ostriches seem to have a strong aversion to the negro race. It does sometimes happen that a Kaffir boy is obliged, in self-defence, to kill a vicious bird that has attacked him, and this means a serious loss to the farmer, as the worst-tempered males are usually the finest.

The birds sit alternately on the eggs, the cock covering them from sundown to sunrise, the hen taking up her position when he leaves them, and not relinquishing it during the day. By the end of the six weeks of sitting both birds have become exceedingly thin and weak. There are twenty eggs allowed in most nests, this being the largest quantity that can be satisfactorily covered. The eggs are left uncovered for a quarter of an hour each morning and evening, to cool down a little; the birds do not leave them, however, for this short time on a hot day without scattering a small amount of sand on each to protect them from the fiercest rays of the sun. Now a curious incident will sometimes take place, one yet more decisively proving the sagacity of "feathered fowls." A white-necked crow has been waiting his opportunity! Directly the ostrich parents have strayed a good distance away in search of food, he arrives upon the scene to secure an ostrich-egg for breakfast. As, however, his bill is not strong enough to penetrate the hard shell, he picks up a stone, flies a considerable height, and drops his missile plump down upon the nest. His aim is said never to fail. Descending to earth again, he finds a smash has ensued, and he is able to make a hearty meal before the hen ostrich returns.

These crows are not altogether black, but have a white mark about the neck; the Boers declare that they are the descendants of the ravens that fed Elijah, that some of the fat of the meat remained on their necks, in commemoration of which event they all now have white marks upon them.

The Karroo ostriches are difficult to rear, for numbers die when about five weeks old from an epidemic disease that is well-nigh incurable. To guard against theft, the birds are branded on their bare thighs, so old specimens often display an extraordinary number of different initials and signs.

The process of plucking an ostrich is a curious one. The bird is forced into a "plucking-box," which is too narrow to allow him to turn around, and the high sides of which he cannot jump. The door is shut behind him—the door in front, through which he will presently make his escape, is shut fast also. The operators, standing one on either side of the box, have the bird at their mercy, and their practised hands denude him, by a few snips of their shears, of his long, white wing plumes. Two or three months later the stumps of the quills have to be pulled out. This is often done by Kaffir teeth, and the process is supposed to give no pain to the ostrich. The tails and other black feathers are always pulled out, as they have only small quills.

After plucking comes feather-sorting, and the tying of them into bundles for market; they are divided according to length, color, and quality. When the valuable white feathers are dirty, they are washed, dipped in raw starch, and shaken in the hot sunshine.

GOWNS WORN BY MISS GERTRUDE BENNETT.

(No attempt at portraiture. Description on page 22.)

GOWNS WORN BY MRS. KENDAL IN "THE ELDER MISS BLOSSOM."

(No attempt at portraiture. Description on page 22.)

PRINCESS DELPHINE.

By ALEXANDER MCARTHUR,

Author of "Gemma, The Story of a Model;" "Irish Rebels," etc.

[Copyright by the author, Oct., 1899.]

IT was a little after ten o'clock and the Poliakoff household was just beginning to take up the duties of the day. As late as eight o'clock in the morning, some sleepy servants had extinguished the candles on the card table where a party of inveterate players had kept vigil the night through, smoking cigarettes and drinking stakan after stakan of lemon-flavored tea, brought to them from a steaming samovar as each stakan or tumbler was emptied.

The storm had not abated. It was still blowing with fury, and Princess Delphine discovered that many landmarks visible the evening before were altogether hidden by morning. Dispirited and altogether unhappy, she watched the moujiks in their sheepskins, working in the court below her window, carrying wood, shouting to each other, all of them good-humored and happy in spite of their hard lot. It distracted her for a time to watch them, but the glare of the snow hurt her eyes and she was forced to turn away. From a pocket in her dress she took a bundle of Ladislas' letters and these she commenced to read over and over again in spite of the fact that she knew every line and word of them by heart. On account of handling, they were beginning to be quite worn and ragged in the creases of the paper. Ladislas had so much to say, he could say things, too, so gracefully. It seemed to Delphine that nothing Heine or Mieckiewicz had written was so full of sentiment and tender feeling as many passages in the love letters written her by Ladislas. Even the sonnets of Petrarch were cold and unfeeling, the love songs of Shelley poor in comparison. Nothing she had ever read had touched her heart as these love messages to herself. At each reading their pathos and beauty grew greater. The winds were whistling outside and it seemed when she had finished reading that the house was unusually silent. Again the thought tortured her that hours and minutes, precious and once lost, were lost forever, were going over her head, wasted in inaction. She put her letters away. She felt she was wasting feeling in sentimentality. Ladislas was in trouble, in danger, perhaps in torture, and she was merely dreaming in the house of Poliakoff—Poliakoff, the all powerful Poliakoff, whom she had to gain favors from. She rose from her seat, her hands clenched, her heart devoured by passion and the desire to conquer the fate of her lover. Not in all this great Russian Empire, not in all God's earth, is there a power strong enough to keep us apart, she thought to herself, and she vowed that nothing depending on her effort would be wanting to effect his deliverance. Nothing! The thought made her brain reel a moment.

About eleven o'clock a servant brought her a message from Madame Tretaikoff, asking her to go to her boudoir, which Princess Delphine did at once.

"I suppose, dear," Madame Tretiakoff said, rising and kissing her effusively, "you feel as I do. You don't know what to do with yourself. One never does in such weather. Just look at the snow. No possibility whatever of its stopping. Several of the messengers, poor things, sent by Graf Poliakoff or coming to him with despatches, have been horribly frostbitten and they fear for the safety of others. Even Poliakoff is getting impatient. I would not be surprised if he started off any moment. It is always dangerous to lose one's grasp on affairs. He is a queer man, Poliakoff; just now he told me I had no reason to dread *ennui* even if I were shut up here for a fortnight more, because there is a whole library of Balzac literature down stairs. He always consoles himself with Balzac."

Olga Alexeivna just then was looking radiant. Her face plump and healthy, her eyes bright and merry and not a trace of *ennui* in her manner.

"I should imagine, Madame, that nine times out of ten you preferred acting a romance rather than reading it."

Princess Delphine's voice was soft and low and exquisitely modulated, but when she chose, she could make it very sarcastic. It was essentially Polish and suave in this.

Madame Tretiakoff looked up at her young friend to see if more were intended than was said, but Princess Delphine's eyes were enigmatical in their innocence and candor.

"Yes, I suppose you are right," she answered, at length. "I am a woman of action. And now, do you know why I sent for you? I have been thinking a great deal of our conversation of last night and I want to help you. I also want to warn you, for you have made an error right in your first move. You have denied your engagement to Count Bobrinski-Potocki."

"Ah! Poliakoff has been talking."

"No, I have been questioning."

The blood began dancing before Princess Delphine's eyes. Madame Tretiakoff's influence in the affair had never seemed more dangerous. A woman's questions, a woman's curiosity, what might not arise from them? Countless complications arose, like spectres in her brain. Then she said with an effort:

"Yes, I lied about it. I don't know why, either," she said, quickly, fearful that Madame Tretiakoff would feel jealous because of the evident reason.

"Why, of course you know. It was because you thought Poliakoff would be apt to take little or no notice of an engaged girl," Madame Tretiakoff said, somewhat tartly, adding: "But it was just here you were wrong. Poliakoff is a hunter by nature. He likes what is difficult, out of his reach, what takes trouble and effort to acquire. This, however, is beside the question. You remember I warned you that above all things you should be frank and square with him. He never forgives a falsehood. And as a matter of fact, whether with him or another, a falsehood is bad policy. It is bound to confront and confute one sooner or later. When I started in life I lied as most women do, but I changed all that years ago, because I found it didn't pay and because to be truthful was to be original. I tell you this, dear, for your own benefit. You Polish women always err because of thinking yourselves too smart."

"Ah! we Polish women, perhaps, but falsehoods, untruths, they are so very Russian," Princess Delphine said, with calm anger. "You yourself lied to me last night about Ladislas! My uncle never mentioned Count Bobrinski's name to you."

For a minute or so the two women looked steadfastly at each other and Delphine could see the long string of pearls Madame Tretiakoff always wore about her throat gleaming as they rose and fell with her breathing. Then Madame Tretiakoff laughed long and loudly. "Mademoiselle," she said, not unkindly, "you are very daring."

Delphine was sitting bolt upright in an easy chair, a look of defiance and anger on her face. Madame Tretiakoff came over and taking Delphine's head in her hands pressed it to her bosom. "My dear," she said, soothingly, "last night your uncle and your coachman, Vassili, gave away the secret of your journey. The whole household knew it. And you yourself, dear, were only too eager to talk of it. However, it really doesn't matter. Nothing but a life and death errand would take one on a journey such weather."

"No, I suppose not, what does matter is that I have made a muddle of things," Delphine said, shortly.

"No, things are never in a muddle if one has wit sufficient to set them straight," Madame Tretiakoff said, energetically. "Besides, two women against one man, even if he is Poliakoff. We will explain it away," she added, with a smile.

Delphine shook her head.

"Impossible, quite impossible," she cried. "I stated things too plainly."

"Well, wait; let us consider. He asked you probably were you engaged?"

"Yes. I think so."

"Then," said Madame Tretiakoff, after a pause, "it is easy, quite easy; and I will arrange it for you. Today, in a casual way, I will mention to him the fact of your engagement, and when he expresses surprise at your statement of last night, I will tell him that you confided to me the fact that you never answer personal questions truthfully. Because, if there is one thing more than another you lose patience with, it is impertinence, and that you considered his question of last night, put to you on such short acquaintance, as grossly impertinent. He will take the lesson and, I am sure, like you all the better for your spirit in giving it."

Princess Delphine's heart gave a great bound of relief, for, after all, who knew Graf Poliakoff better than Madame Tretiakoff? With sudden enthusiasm, that pleased the older woman greatly, she threw her arms about her neck and kissed her on the cheek. "I cannot ever thank you, Donshinka," she said presently.

"Not a cigarette to-day," said Madame Tretiakoff, to turn the subject. She hated long discussions.

"Nor I either."

Madame Tretiakoff took up a gold cigarette case and, opening it, handed it to Princess Delphine.

"They are Turkish, the Bostanjouglow 53. Given me by Rubinstein, and, by the way, that reminds me. Poliakoff has a surprise for us. We are going to have a concert after luncheon. Nothing but the music of Rubinstein and Tschaikowsky. Mendoif, a violinist, and Basiloff, who would be the greatest violoncellist in the world were he not so lazy. Poliakoff has trouble with them at times, they are sulky and won't play and want to leave him, but he knows how to humor them. He lets them go off on concert tours and says nothing, but they are always glad to come back."

"I wish," said Princess Delphine, petulantly, "I had brought some clothes. I have nothing but this gown."

"You don't know how lovely you look in gray—your golden hair and brown eyes and lovely complexion. Here, let me get you a lace scarf and put some of these pink roses with the lace. Come, see how adorable you look. But that reminds me. I must get ready; they have luncheon at one."

"And I, I must see my uncle."

"Well, then, *au revoir*, dear, till luncheon time. And don't say a word to Prince Karol about your visit. Tell him you came to borrow the lace scarf."

Princess Delphine found herself outside the door a second later, and she almost ran to her own apartment. She found Prince Karol had left and going out into the corridor she went as far as the balustrade that looked down into the great entrance hall. A large pine fire was burning in the grate and some Russian wolf hounds were lying asleep before it and with them a boy with a head of hair of a soft golden red, hung tumbled and thick like that of an artist.

To be Continued.

GOWNS FOR MISSES.

(Description on page 12.)

PEASANT, CYRANO AND QUEEN OF PORCELAIN.

(Description on page 20.)

PIERRETTE, ORCHID AND MADAME CHRYSANTHEMUM.

(Description on page 20.)

HINTS TO HOUSEWIVES

THERE is a great fad for the rustic in decoration, at present. This is the antithesis of the Turkish craze.

In one of the handsomest houses on Riverside Drive, the home of a multimillionaire, there is a series of rustic alcoves, opening off the great hall and conservatories. This sudden introduction of nature mid the splendid trappings of the interior decorator's and upholsterer's skill is a pleasing departure, and quite refreshing to the art-bound eye.

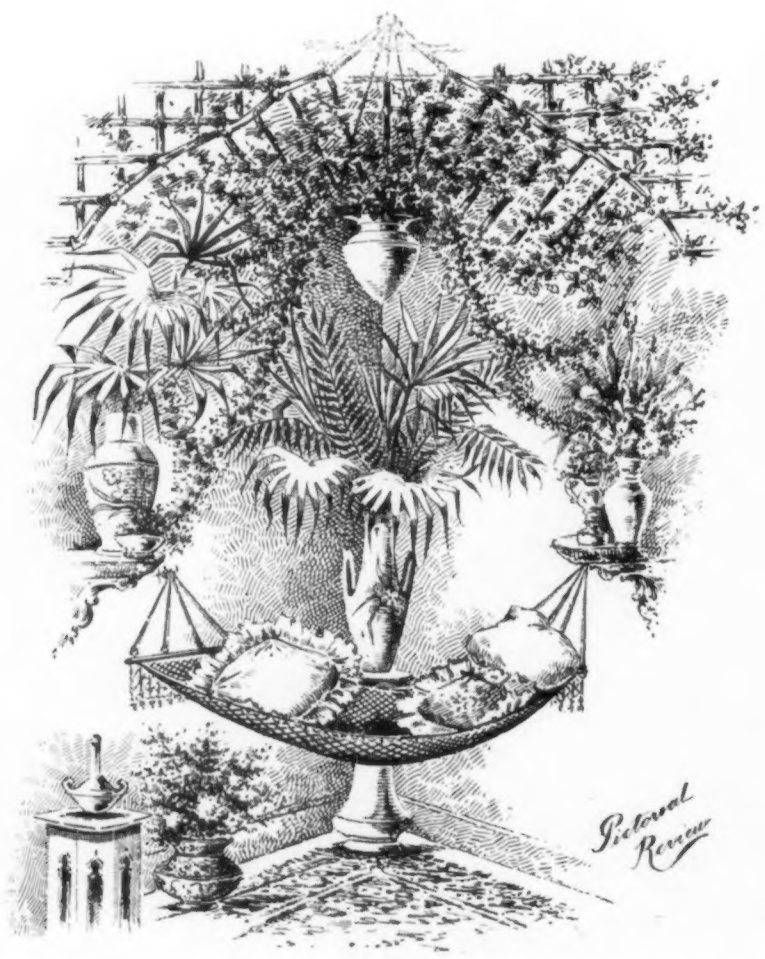
The rustic retreat pictured here is of unpolished teak wood, and decorated with branches of autumn leaves. The walls of the small alcove, or bay window, which is more accurate, are covered with split bamboo. Upon the bamboo hang several Japanese prints, in black frames.

The rustic benches are curved to fit the oval shape of the alcove, and upon them are spread bright, Oriental rugs and cushions. The same effect could be produced in native woods. Oak is effective. Its dark, gnarled branches make a delightful contrast to the brilliant-hued draperies used.

The rustic scheme of decoration is used with good effect in the cosey corner. The tent is of leaves, instead of the eternal Bagdad stripes. The frame is of bamboo. Two poles are put at the boundaries of the space alleged to be "cosey." Across the front is another pole, and one is fastened in the corner, and helps support the front. Across the whole is stretched a net work of fine cord. In this are twined bright red and gold maple leaves, concealing the cord. Across the corner is hung a hammock which is filled with red and yellow pillows. A Venetian lantern hung from the leaves, and a vase or so, complete a delightfully picturesque tout ensemble.

A reader wishes to receive through this column some points for a valentine luncheon. February is the month of violets, and they make very pretty table decorations.

Have the center piece of lace, over light purple satin, which lights up better than silk. From two corners of the table, to the diagonal corners, and crossing in the center, run satin ribbons, about three inches wide, and



in two shades of violet. Allow the ends to fall to the floor in large bow. Scatter purple and pale violets over the table, allowing their long stems to form a green network, breaking the monotony of the violet colors. A rose jar filled with violets should be in the center of the table, and, of course, the punch, ices, etc., should be violets.

The souvenirs can be enamel violet hatpins, or small hearts. The bon bons are conserve violets and purple sugar hearts. The menus can be heart-shaped cards. They may be plain cardboard, printed in violet ink, or satin covered and hand painted.

Fried Smelts.

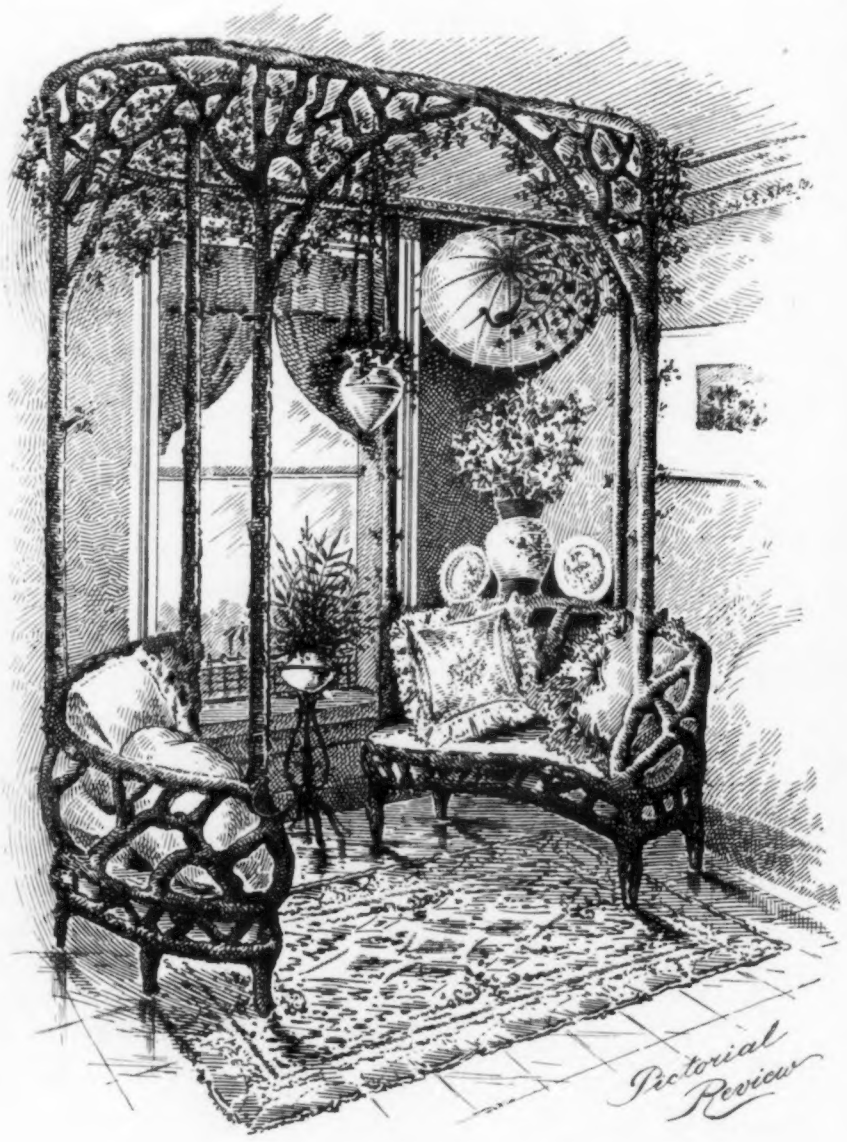
Wash and clean the smelts; salt and pepper them; dip them in egg, then in bread crumbs; sauté in a little butter or in deep fat, and serve immediately or they lose their crispness.

Potato Fritters.

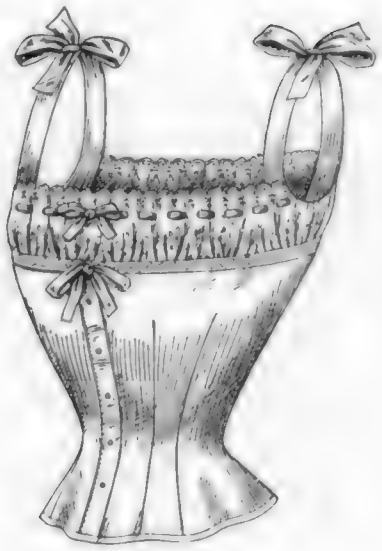
Add to two cupfuls of riced potatoes, two tablespoonfuls of cream, two tablespoonfuls of wine, one teaspoonful of salt, a little grated nutmeg, and a dash or two of cayenne pepper. Now add yolks of two eggs and beat this mixture until cold. Add one-half of a cupful of flour. When mixed drop by spoonfuls into deep fat. Fry until a delicate brown. Drain on paper and serve on a folded napkin.

Potato Marbles.

Wash and pare potatoes. Shape in balls, using a French vegetable cutter. Soak thirty minutes in cold water. Pour off the water and dry the potato marbles on a towel. Fry them in deep fat. Drain and sprinkle them with salt. Serve with broiled chicken.



Dainty Lingerie



IT is the workmanship as well as the elaborate design that characterizes the new lingerie.

No doubt, the average woman prefers "a quick effect," as they say in art circles, and a lot of cheap lace, flimsy ribbon and fluffy ruffles appeal to her. But the woman of fashion and refinement would be as likely to wear paste diamonds and cotton velvet as such lingerie.

She spends as much time and takes as much care in the selection of her underwear as she does in her outer garments. It is dainty, hand-made, with microscopic stitches, and only the handsomest lace and finest hand embroidery is used.

Ribbon plays as important a part as of old. In fact, ribbons are as necessary to lingerie as the foundation is to a house.

During the last month the sleeveless nightgowns have crept up a notch in the favor of the fair sex. It is said that they constituted a part of Miss Grant's trousseau. The accompanying illustration shows a very handsome one in white wash silk. The yoke is a separate flounce that falls from the throat, and is of silk, insertion and lace, the whole accordion plaited. At each corner of the yoke is a long bow of ribbon. The sleeves have the same effect, and reach half way to the elbow. The Empress Eugenie, who had very beautiful arms, first introduced these sleeveless gowns, and, ever since, periodically, they have struggled to gain access to Fashion's domain again.

Silk is most popular for lingerie, because it is softer, and can be crushed under the eelskin gowns worn so much. The present aim of every woman is to look "willowy," and, as a natural consequence, her nether garments must take up as little room as possible.

The bottom of skirts are trimmed elaborately, but the corset cover and chemise must be as plain as they can be, without looking cheap.

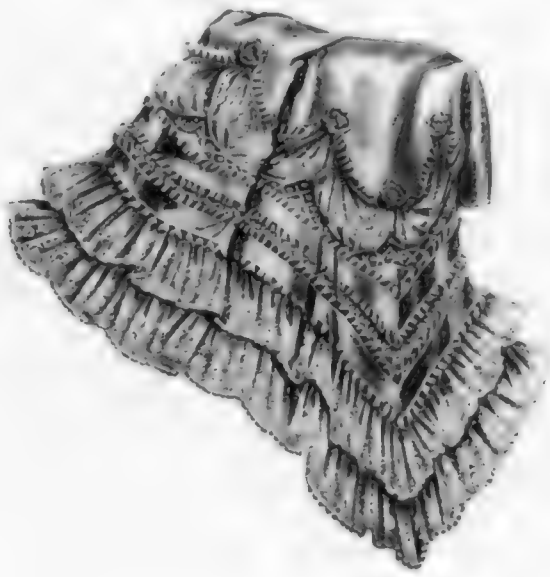
In fact, some of the corset covers are made without shoulder pieces, only a small ribbon being used for straps, and even this can be discarded if it is found they interfere with the fit of the long, flat, pointed yokes to fashionably-made gowns.

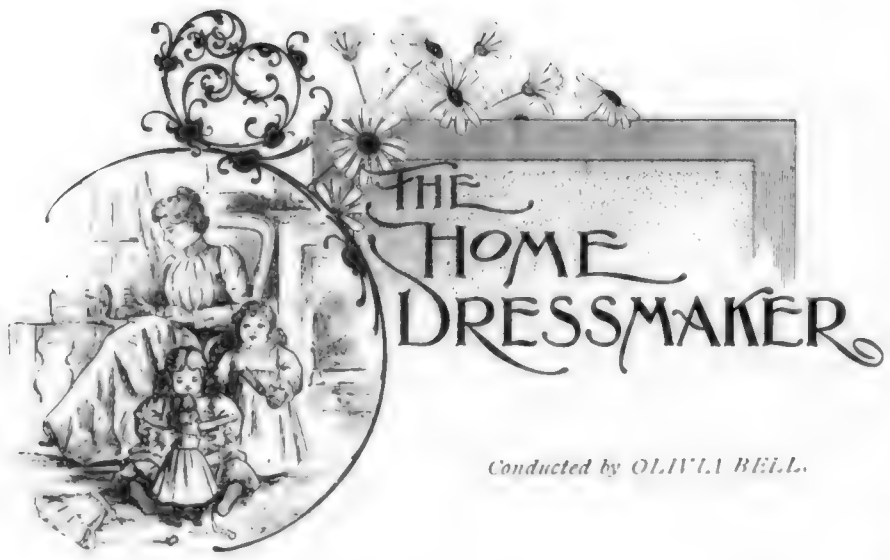
One of the newest chemises is of silk, almost tight-fitting to the waist. It is V-shaped with wide, hand-embroidered, lace-edged revers. This was sketched by our artist in Paris at the establishment of Henriette, No. 95 Rue des Petit Champs.

The drawers pictured here are from the same house. They are of white batiste, gathered on a deep yoke and trimmed with Valenciennes insertion between wide rows of tucks. The deep ruffle is slashed, turned back, and finished with two rows of white ribbon.

An effective skirt is a pink and green figure on a background of white taffeta. There are several dust ruffles, on both sides, and the top flounce is put on in scallops, and consists of an accordion plaiting of chiffon edged with lace. At the top of the flounce there is a small, gathered fall of lace, headed by a puff fold of white chiffon. On the body of the skirt, several inches above, is a similar fold.

Many of the new skirts have pointed trains. They are to be worn with the eel skirts.





Conducted by OLIVIA BELL.

The home dressmaker has need to be ever on the alert. If she would keep herself and her family well dressed she must not only be abreast, but ahead of the styles. Shirt waists, being always essential and the first garments of the season to become established as to style, make admirable sewing for February and March, when gayety begins to fall off a bit and Lent provides long, quiet days. Dealers, recognizing the fact, show new goods long before wool stuffs appear, and there is really nothing to prevent that advance work which means peace of mind when the season sets in.

All indications point to a free use of white. It is not too much to say that it will be a prime favorite and will take precedence of everything else. But while such is unquestionably the fact, pink, blue and violet promise to be used freely and are shown already in bewitching designs and effects. Following out the idea that a touch of black enliances the color, many of the fine embroidered muslins include a line or dash of black that makes an admirable foil for the prevailing delicate tints; and many polka dots of black on pink, blue and violet are seen. But sturdier stuffs are for the most part either quite plain or show stripes of color on white or white on color as the case may be. Prosaic service ceased to be the one and only requirement a long time ago. To-day shirt waists are made from the most delicate, fragile stuffs, as well as from such durable materials as cheviot, Madras and linen. To be quite well dressed one must have several sorts. They may be white or colored, as preferred, and there is a wide range of choice allowed, but piqué and duck have had their day. For morning and general hard wear, cheviot, linen and Madras take their place. For the more dressy sorts there is the whole range of dainty stuffs, and, as stated above, there is white elaborated with hem-stitching, with fine lace and delicate needlework. Finely tucked linen lawn, elaborately made muslins and the like are in the very height of style. The girl who does dainty needlework can be quite sure of her reward, and as the materials are all charming, there is no reason why preparation for the summer should not take the place of the fancy work that serves a far less practical end. To be well dressed is a duty, and great effort toward that end is always commendable. Fine stitching, being inherently refined, seems to belong to a gentlewoman by right of birth. Few sights are prettier, or more attractive, than a fair young girl bending over a filmy bit of lawn or lace and daintily stitching it into shape.

The designs shown on the opposite page are all excellent and all new. Number one is of plain linen, in a dull shade of blue, and is without yoke. Across the front are finely tucked bands of white linen lawn, edged with needlework, and the coat sleeves, banded with embroidery to match, are finished with frills in place of cuffs. Down the front is a single box pleat and the back is laid in tapering pleats from shoulders to waist, to give the desired slender effect.

Number two is exceedingly smart, yet simple in the extreme, and well suited to the amateur's needs. It has no yoke, and, while the bits of needlework are effective, they involve no special technical skill. Heavy cotton or linen stuffs are simply cut away, then stitched round all the edges, and are, of course, unlined; but the same design is admirable for cool weather waists of cashmere, with heavy lace, made over fitted, but unboned, linings of silk. The shirt sleeves mean ideal comfort and the lines formed by the pleats are such as to make the figure appear at its best.

Number three lends itself to hemstitching and delicate hand work, and is peculiarly well suited to linen lawn and fine white cotton stuffs. The vest-like front is separated from the waist proper by applied box pleats, and applied tapering pleats run down the center of the back. The sleeves are in shirt style, with cuffs, and show alternate bands of fine needlework and groups of hemstitched tucks.

Number four is severely plain and tailor finished, but eminently smart and well suited to heavy stuffs, such as cheviot and linen. The entirely new back is snug fitting and tends to produce the effect of a small trim waist.

Number five includes a vest of contrasting material and is cut with a pointed yoke at the back. As illustrated, the material is white Madras, with mercerized stripes of blue, the vest and frill cuffs being of white needlework. But any of the heavier cotton and linen materials are suitable, while such light-weight wools as cashmere and nun's veiling make most satisfactory cool day or spring waists, with the vest of plissé silk or taffeta in fine horizontal tucks.

MISSES' MIDWINTER GOWNS.

EVERY mother knows that midwinter makes its demand for freshened and remodelled gowns. Growing girls are apt to involve more wear and tear than their elders; the ravages of several months have made themselves felt. While it is too early to think of spring styles, refurbishing, if not replenishing, has become essential, and the situation must be met. The four eminently practical models shown on page 7 have been designed with that matter in view, and are amply suggestive, whether any one is accurately copied or is not; in addition to which they are so absolutely new that they can be trusted to remain correct as long as, or longer than, wool materials are required.

Number one is simple and essentially smart. As illustrated, it is made of cadet blue Henrietta, with a skirt tucked in three groups, but including trimmings on the bodice, which, in themselves, would renew and almost remodel a plainer waist, showing signs of wear. The main portion is tucked and slightly bloused, after the most becoming of all youthful styles, and is fastened at the left side with handsome buttons. The yoke is cut away and the space filled with cream white Liberty plissé silk, while finishing it is a bertha-like collar of panne velvet, just one shade darker than the gown.

Number two is somewhat severe, but not difficult to make, and is eminently well suited to school wear. The skirt fits smoothly at the front, but is laid in a box pleat at the back. It is simple, but the ornaments of black braid lent a distinction, and make a fine contrast to the warm brown of the camel's hair cheviot. The bodice is slightly bloused at the back, but snug at the front, where the revers taper to the waist line, and produce that symmetrical effect which young girls so often lack. As the gown is designed for service, it is all in quiet color, the revers and vest being made of poplin in a rich shade of tan color. At the throat is worn a high linen collar with a four-in-hand scarf.

Number three is more elaborate than either one or two, but lends itself so completely to remaking as to be of special value for the girl who will outgrow her gowns. The front and lower portion of the skirt, as shown, are of pastel old rose cashmere, laid in the knife pleats that are the latest Parisian whim. The over gown is of the same material, with trimmings of heavy cream guipure. But any observing woman will see, at once, that the combination can be varied again and again. Soft finished taffeta would make an admirable effect, laid in the full pleats, and, a little later, China and Liberty silks might well be so used. The triple collar, which is a feature, would in such a case show both materials. The heavy lace would better be changed to needlework, but the general design remains always the same.

Number four is charmingly girlish and includes many novel features. The skirt is quite free of trimming, but laid in box pleats, which are stitched in cloth, and caught down, when lighter materials are used, to about two-thirds the length of the skirt, below which point they are left free and flare becomingly about the feet. The bodice and sleeves are also laid in narrow pleats, and the latter flare at the wrists and fall gracefully over the hands. The yoke and front are both of white Liberty in fine side pleats; but, as they run horizontally, they make the needed contrast and greatly enhance the whole effect.

Answers to Correspondents.

All communications designed for this column should be addressed to Olivia Bell.

To Olivia Bell:

Kindly tell me what material of moderate cost will be suitable for a débutante's gown.—L. S.

Admirable designs were given in the December issue.

I do not think anything could be prettier or more appropriate than mousseline de soie. If you think a silk foundation too costly, use lawn, with a plain skirt of the mousseline between the two, and lay plain mousseline over the waist before draping. No. 3 would be charming treated in this way, and the lattice-work or double hemstitching is not over-difficult for an accomplished needlewoman.

To Olivia Bell:

I am utterly at sea, so come to you for advice. I start on an extended journey early next month. What sort of a wrap will be warm, yet easily slipped on and off, and can I make one at home?—ANXIOUS.

A golf cape seems to me to fill all your requirements, and should not be difficult to make. There is not the exacting fit of a jacket, and it is unlined. Send for a good pattern, then purchase good quality, double-faced cloth, plaid on one side; and there should be no difficulty a clever woman cannot overcome. If you wish me to do so, I will select and send samples; but it will be necessary to write promptly, and to enclose a stamp for reply.

THE NEWEST SHIRT WAISTS.

(Description on page 20.)

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2

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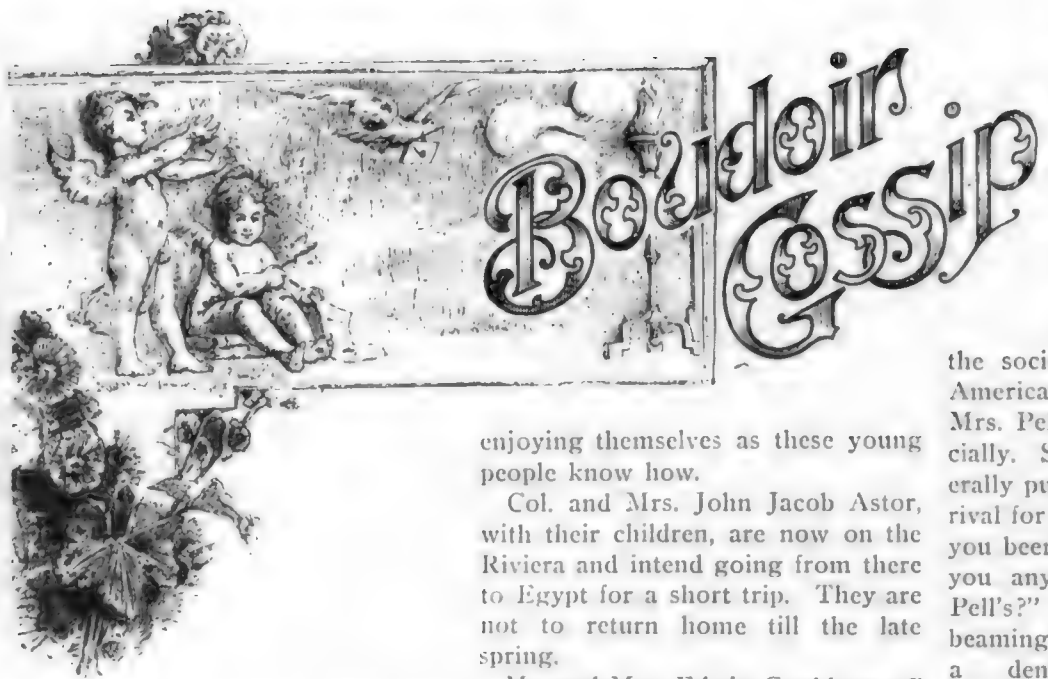
HANDSOME ING GO

(Descri page 20.

OSOM NG GOWNS.

(Descri page 20.)



THE social season in New York is fast narrowing down to a two months' limit, opening with the Horse Show and ending a little after the New Year. The January dances and dinners once over, everyone that can begins to think of Aiken, Florida or the Riviera, and steamer after steamer carries away some of our best known leaders. As a matter of fact, any place is better than New York in the first months of the year, when the cold is intense or worse still, the air murky and damp, and the temperature always uncertain. It is then that the blue skies and dancing, sunlit waters of the Mediterranean coast, the fragrant myrtles and narcissi and the balmy sea breezes are too tempting to be resisted. At Monte Carlo, Nice, Pau, or at Cairo, golf, tennis, polo, riding, coaching, and gambling diversify the round of social pleasure and life is monous succession of ex- and amusement. Besides are no household cares eavily on the shoulders of woman as at New York. in her apartment at the n her villa. She is sur- by competent and well- rvants who know their are happy in it, making noothly and easily. And ome that year by year the society takes place a little il it has, it is to be hoped, hed the limit by this. esent moment the Vander of course, in mourning the running; therefore, the immediate departure of en as Mrs. John Jacob . O. H. P. Belmont, Mrs. Herman Oelrichs, Mrs. denburg, Mrs. Fred Niel- awrences, Iselins and a er society people goes far oving that the backbone on is broken.

anderbilt, Jr., and his wife a beautiful apartment at e they are to be joined by an Oelrichs. They intend Nice their headquarters, out in W. K. Vanderbilt's "Valiant," and generally enjoying themselves as these young people know how.

Col. and Mrs. John Jacob Astor, with their children, are now on the Riviera and intend going from there to Egypt for a short trip. They are not to return home till the late spring.

Mr. and Mrs. Edwin Gould are off on a cruise in southern waters on the "Nada;" they intend visiting Mexico and have a large party of friends with them.

Mrs. George Gould's recent entertainment has overshadowed all the efforts of her sisters-in-law this winter, and for once Mrs. George has really succeeded in her ambition to be in society. The Castellanes were invited, but like Consuelo Vanderbilt Churchill, Anna Gould Castellane has no desire whatever to visit her native land. Besides, the Goulds when last in France were somewhat coldly treated by the Castellanes, therefore the latter do not feel like accepting the lavish hospitality dispensed at Georgian Court.

It was under the wing of Mrs. Paran Stevens that Mrs. George Gould made her entry into New York social life and when Anna Gould got bitten with the desire of becoming a Frenchwoman, Mrs. Paran Stevens cabled to her sister, Miss Fanny Reed, to know if she would take charge of the heiress. Fanny Reed's reply was short and characteristic. "You bet," she cabled. Miss Anna Gould and her attendants were then installed in the apartment above Miss Fanny Reed, and as Mrs. George Gould went into exclusive New York society under the wing of one sister, so Miss Anna Gould went into exclusive Parisian society under the wing of the other. Everything went well for a time; the flock of penniless but noble dukes, marquises and counts swarmed about Miss Reed and her charge and the social *elegantes* of the Faubourg Saint Germain went into ecstasies over Fanny Reed's vocal attempts. Then one day Miss Reed gave a woman's luncheon, and opened her mind as to all the disadvantages her charge labored under, want of birth, breeding and beauty. Miss Gould, who had entrée naturally to the apartment, happened just then to come down to the room adjoining the dining room for a fan or handkerchief she had mislaid, and, hearing her name mentioned, stopped to listen. A few days later the apartment above was vacant. Anna Gould returned to America, whither Boni de Castellane followed her, and Miss Reed was relieved of the charge who was minus birth, beauty and breeding.

American society in Paris is but slowly recovering the loss of Mrs. Walden Pell. That charming old lady, old as she was, undertook the social censorship of the entire American colony and to be seen at Mrs. Pell's was to be somebody, socially. Strangers to Paris were generally puzzled by the question on arrival for a prolonged stay of: "Have you been to Mrs. Pell's?" or "Have you anyone to take you to Mrs. Pell's?" and the frozen or beaming manner consequent on a denial or an affirmative answer. Mrs. Pell was always assisted in receiving by her niece, Miss Anderson, and it is gratifying to note that much of the old lady's fortune has been left to this very charming woman. Mrs. Pell also left $10,000 to the American Institute in Paris, a charitable institution in which she was much interested.

Mrs. Walden Pell will certainly be much missed during the coming social season. Her musicales were always delightful and many of the now prominent singers and musical artists made their first bow to society in her salon. She was very autocratic in her way and always kept a small bell on a table by her side which she rang the moment the performer was ready to begin. Woe then to the man or woman, no matter how fashionable, who was caught talking.

That Mrs. Walden Pell sometimes made mistakes was shown in the case of Mrs. Edwin Denby, who was Laura Hooper, of Philadelphia. Mrs. Denby is an exceedingly loud-voiced woman, with a most discordant laugh. As all good Americans do, she went to Mrs. Walden Pell with letters of introduction. Someone was telling her a good story and not knowing about the bell ringing as a call for silence, she burst into one of her loudest laughs a few moments later. Mrs. Walden Pell neither left cards on her nor invited her again to her receptions. The old lady regretted this later, when Colonel Charles Denby, the Minister to China, came to Paris and was feted and dined by his sister-in-law. Mrs. Pell was a great admirer of Colonel Denby, and very anxious to meet him, but she couldn't ask him to her house after snubbing his sister-in-law, and had no chance of meeting him elsewhere, as she never went out.

Mrs. Pell's death throws the Harris Phelps' into mourning for a time, as Mrs. Harris Phelps is a niece of Mrs. Pell's. This, however, won't make much difference to the American colony, as the Phelps' of recent years are entertaining exclusively the ultra French set and rather eschewing the Americans.

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HANDSOME EVENING WAISTS.

(Described on page 20.)

ABOUT PEOPLE

ONE of the most successful artists of the day, whose stepping stones along the road to success were very far apart, and cleared lightly, without the slow plodding struggles so discouraging to impatient, ambitious youth, is Miss Amelia Küssner, the miniature painter.

There is a quaint anecdote told about her. Some years ago she was living in a hall bedroom in a boarding house in Twenty-first street. That was before the first round of the ladder was ascended. The room showed, in every detail, the artist.

About three feet from the ceiling, which was white, was painted a wide, plain border of blue. At the edge of the border was a small gold rod, and upon this was gathered gold and white Japanese crepon, which swept gracefully to the floor on all sides. The tiny divan served as a bed, and the tea table was converted, when necessary, into a washstand.

The room was decorated by the noted artist herself. When her neighbor, a well-known literary woman, remarked on the beauty of the room, Miss Küssner offered to help her decorate her own. First a fret work over the alcove was painted to tone in with the draperies chosen.

"There, it is finished," said Miss Küssner, as she sat on the top of the ladder and surveyed her work.

"Now sign it," said her friend.

"It will cost you $50 if I do that," said the young artist, putting what she considered a very high value on her work.

Now her signature under a miniature on ivory brings nearly $1,000.

THE accompanying picture of the Princess Wrede is a very good one, though an old beau, who is an authority on feminine beauty, said: "The Princess is a beautiful woman, but lovely as she is, she does herself an injustice to allow herself to be photographed. No lens can reproduce her exquisite, changing expression, to which she owes her greatest charm."

THE PRINCESS WREDE.

This same authority, when asked to select the two most charming women in New York, said unhesitatingly, "Mrs. John Jacob Astor and Mrs. Cornelius Vanderbilt. The one has beauty of caste, the other the beauty that magnetism always lends. Mrs. Astor traces her birth to a line of Norman Kings, and Mrs. Vanderbilt has the charm of perfect health, which, combined with a certain womanly trick of manner, produces that something most to be desired, and which we call magnetism, for want of a better word. A magnetic woman has more than beauty—she attracts and holds at the same time."

One of the most attractive young women on the stage is Miss Annie Russell, whose first starring venture has been so successful. Miss Russell is about five feet four inches tall, has a wealth of golden hair and a pair of expressive violet eyes. In "Miss Hobbs" she has scored a great success.

A delightful little story has come only lately to light of how a pretty and audacious San Francisco girl once defied the regulations of Queen Victoria's Court. Along in the seventies bonnie Nellie Chapman found herself on the eve of her presentation to England's Queen. Now there are certain rules of high etiquette laid down for these occasions. Among the rest Royalty prescribes the exact length of a train and the degree of exposure required of the arms and bust. But Nellie Chapman had ideas of her own on the latter subject, and when it came to the shaping of the gown she was to wear for the grand event the American girl had the height of her corsage arranged to suit her own ideas of what was decorous and appropriate.

MISS ANNIE RUSSELL.

MRS. JOHN JACOB ASTOR.

It was an extremely dainty gown of white satin, perfectly fitted to the slight and graceful figure, with chaste trimmings of tulle and garlands of white marguerites, diamonds and pearls giving it a touch of elegance, and above it all the fair republican face carried with truly regal spirit. But, alas! on the threshold of the drawing-room she was stopped by an imperious chamberlain, who loftily informed her that she could not go in, as her gown was not low enough in the neck. For one moment the spirited American girl was dismayed; then, with a scornful look at the courtier, she lifted her little gloved hands, and, giving both shoulders of the corsage an impetuous twitch, bared her dimpled shoulders, and, with the defiant "Now it will do!" walked past the astonished gentleman-in-waiting. She afterward had her picture taken in the Court dress which so nearly brought her to social grief.

Eleonore Duse has left Vienna after scoring many a brilliant triumph on the boards of the Raimund Theatre. At the close of her farewell play, "La Femme de Claude," in which she took the part of Césarine, the enthusiasm of the spectators knew no bounds, and downpours of rose leaves, red and yellow, came falling about her, resting on her hair and shoulders and forming a carpet at her feet. Amid it all the actress stood statue-like and speechless, a radiant smile illuminating her countenance.

MRS. CORNELIUS VANDERBILT.

NEW HATS.

(Description on page 20.)

NEW HATS.

NUMBER ONE is all in pink. Both crown and brim are of chiffon in soft full folds, the latter being banded with milliner's folds of panne velvet. At the left side rises a big bunch of roses, in velvet of varying shades of pink, softened by foliage in pale greens, and resting against a chou of the chiffon.

Number two is in creamy white and is made of Lierre lace over tulle. At the front is a garniture of the lace with aigrettes and a buckle of rhinestones.

Number three shows a turban in pale turquoise blue chiffon, combined with panne velvet of the same shade. The plissé chiffon rests becomingly on the hair. At the left front is arranged a puff from which rises a bunch of stiff blue feathers.

Number four is again of Lierre lace arranged over tulle, but is far simpler than number two and shows no contrasting trimming, except the circlet of rhinestones and pearls which holds the lace in place.

Number five shows a combination of fur and lace. The soft brown mink rests against the face and hair, and makes a fine contrast to the lace and the crown of pure white tulle laid in fine tucks.

FANCY DRESS COSTUMES.

NUMBER ONE is a peasant girl, both quaint and picturesque. The skirt of nun's veiling in a dull shade of blue, is simple and straight, gored only at the front. The bodice is mainly of the same material, but includes vest, collar and bow of bright scarlet silk and bands of black velvet ribbon. On the head is worn a becoming cap of the blue, with bow and rosettes of red; and the embroidered apron is of white linen, the work showing both red and blue, the finish heavy linen lace. At the right side hangs a pocket of embroidered silk.

No. 2 is whimsical and supposed to represent Cyrano de Bergerac, with all his wit and humor, as well as his unfortunate nose. The domino is simplicity itself, and is made of cashmere in a rich shade of yellow. In the original, at a fashionable gathering in London, where our artist sketched it, the costume was worn by a bright, waggish girl, who made herself the life of the occasion.

No. 3 represents the Queen of Porcelain. The gown is of white silk over a petticoat of delicately-colored brocade with frills of white. The panniers and bodice are enriched with gold embroidery, and the train and low neck are finished with pale pink crush roses. The hat is of full white chiffon with pink roses and feathers. In the hand is carried a staff topped by a large pink rose.

No. 4 represents Madame Chrysanthemum and can be reproduced readily. The gown of white Japanese silk, showing a design of the yellow flowers, is cut after the manner of the kimono and trimmed with artificial blossoms in a deeper shade. A bunch of the same is worn in the hair into which Japanese pins are thrust also.

No. 5 illustrates the tender, delicate orchid, and, as shown, is all in pale violet tints; but can be of any other color found in the flower. The severely simple gown is of crépe de chine, the bodice draped with panne velvet in deeper tones and the cleverly wrought flowers are of velvet. The slender staff is colored green to represent the stem of the blossoms.

No. 6 is designed for Pierette, the gay and frolicsome companion of Pierot, a diminutive likeness of whom hangs from her belt. The gown which is of black tulle is made over a silk foundation covered with gauze and is finished with extremely full plissé frills. At the throat is a fancy collar of brocaded silk which supplies the needed bit of color. The tall hat is of black silk with black plumes, and stockings and slippers match the gown.

BALL GOWNS.

NUMBER ONE is an effective gown in black gauze enriched with jet. The skirt is laid over a foundation of black satin, with plain gauze between the two. At the lower edge are frills of black lace banded with black satin, the lower four being attached to the foundation, the fifth one to the gauze skirt. The low bodice is snug, only slightly bloused at the waist, and is rendered semi-décolleté by a lining of white chiffon beneath the upper portion and the long tight sleeves. At the throat is a high stock collar, of black over white, edged with jet beads.

Number two is also half low and is well adapted to informal dinners, at the same time that it can with propriety be worn to balls and dances. The material, which is white net with appliqué of white silk, is made over white soft finished taffeta, but with an interlining of plain net. The skirt is snug, but not over tight, and is finished with a deep flounce. The bodice is low at the front; but includes a high back which terminates at the shoulders, where it is finished with a scalloped edging over a band of yellow panne velvet, which appears again in the collar. The sleeves are lined with net only, and are finished with frills that fall to the elbows.

Number three is wholly décolleté, but includes half sleeves. The material is white net, embroidered with chenille in pale pinks and greens, with frills and flounce of white chiffon. The skirt proper, which is made separate from the silk foundation, is edged with chiffon, and caught up at the left side with pale pink velvet ribbon. The bodice is laid in pleats that run diagonally toward the center front and back.

Number four is of black mousseline de soie, with insertions of Chantilly lace mounted over white silk, with white chiffon between the two. The lace is set in after the manner of insertion and at the lower edge are two black satin folds. The bodice fits snugly and is finished with jet about the scallops. The long sleeves are unlined. The belt and bow are of black satin.

Number five is of crépe de Chine in palest pearl color, with flounce of white chiffon and trimmings of white. The skirt is plain and exceedingly simple. The bodice includes diagonal pleats and half sleeves, finished with chiffon frills. From the left shoulder to the waist and down onto the skirt, runs a band of white panne velvet, which terminates in full bows in which ostrich feathers are tied.

EVENING WAISTS.

NUMBER ONE is of black Liberty gauze laid in groups of horizontal tucks, three in each, and is draped over a black silk foundation. Round the low neck is a frill of the gauze, edged with a tiny ruche of the same, and arranged to form a jabot at the left shoulder. Over the shoulders are bands of black velvet ribbon with full bows mingling with the jabot. At the front is a garniture of delicate light-weight jet.

Number two is of white mousseline de soie embroidered with pearls and crystals. The material is seamed only under the arms and is drawn down from the neck to the waist in soft folds. Finishing the low neck is a scalloped band of cerise panne velvet, headed by a line of pearl beads and edged with a full ruche of mousseline. At the shoulders are bows of the panne and the same material makes the belt and the bow at the left side.

Number three is of gray net enriched with motifs of steel. The soft transparent material is draped full over the silk waist. Flat bands, edged with steel passementerie, outline the curved low neck and pass over the shoulders. The sleeves are full and unlined, with frills of mousseline, edged with tiny velvet, falling over the hands, and epaulettes at the shoulders also finished with bands and frills.

Number four is of cream white Lierre net draped full over white silk. The right front is drawn over the left to terminate in a large rosette. At the right shoulder are bows of cream panne velvet, which material also makes the belt and finishing bow.

Number five is of pale gray chiffon with a garniture of steel emphasized with a little jet. The chiffon is laid simply full over the silk; the guipure lace V over white, and is finished with a collar of the same. The sleeves are long, lined with silk, but are full and soft and ornamented with bands of passementerie. At the left shoulder is a full bow of gray panne velvet, and at the waist is a narrow belt of the same.

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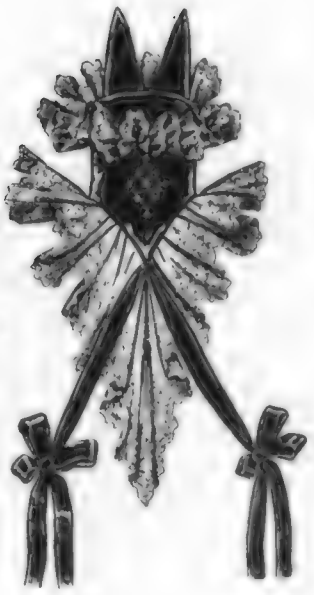


A WRITER in PICTORIAL REVIEW said recently that "this is a season of furs." Furnishers bitterly dispute the statement, and say that they claim the privilege of joint stars at least.

The attractions at the counters where all kinds of fancy neckwear are sold, hold the attention of most of Eve's daughters. Stocks have cast aside conventionality, and are as gay and frivolous as possible.

They are very useful in brightening and freshening an old gown, and they beautify a new one.

The four-in-hand ties have exaggerated ends, that lap over each other and make a breast plate, behind which only glimpses of the shirt waist can be seen.

The ties for the tailor gowns are madras or silk. When the silk ties are worn, often they have tennis racquets or golf sticks or yachts embroidered on them.

Several people, who struggle along on the outer edge of society, tried to introduce the style of having the coat-of-arms embroidered on the ends, but they were laughed to scorn.

Our artist in Paris has sketched a pretty stock. It is almost a yoke. The material is white silk, tucked, and embroidered in a scroll work of black velvet ribbon. The donkey ears are of black velvet.

A dark blue velvet stock is cut with a long point in front, and is edged with wide lace that becomes narrower as the shoulder is reached. A flower of the lace is appliquéd on the stock in front. A frill of the lace is on the top of the collar, and the donkey ears are very close together in the back.

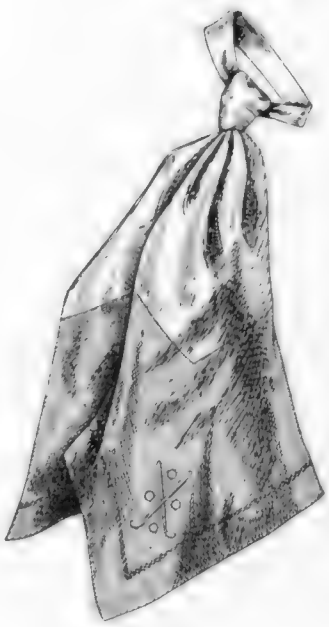
From the point in front to each shoulder are streamers of blue ribbon, ending in small bows.

The new linen collars fold over double, and no buttons show when they are fastened. The buttons are at one side, and the space in front is like a sister of charity's throat band.

An effective small stock of black silk has four ends looped gracefully, the lower ones are bordered with white silk, and the top ones stitched with white. The centre piece is stitched with white also. A cute model is of white chiffon princess bow with a hand-painted border.

A stunning finishing touch to a plain gown for the theatre is a tiny cape of white chiffon, embroidered in lavender chenille. The first ruffle is embroidered and edged with the chenille, the second is plain and accordion plaited, with just a small border of the chenille. The ends fall below the knees.

So on through endless varieties. The assortment is large and attractive, and from it, surely, a woman can find something to please her fancy.



THE HEARTSEASE CHILDREN.

This is a band of The Woman's Auxiliary of the Guild for the Crippled Poor Children of New York. The members invite every little boy and girl interested in these unfortunate ones to join them in their good work. The membership fee is $1 a year and the price of the pin, which is an enamel pansy. A residence in New York is not necessary.

It was announced in the columns of PICTORIAL REVIEW last month that a band of philanthropic young people of New York have formed themselves into a band to help the crippled poor children. It was stated further that toys, clothes or food for the cripples could be sent to little Miss Adelaide Coates, No. 323 West Seventy-eighth street.

Miss Coates is president of the band and devotes to it all the time she can spare from her studies and music. She is a very tall young woman for her age, has soft brown hair, clear, steadfast eyes, and her

MISS ADELAIDE COATES.

brow shows in no small degree the brilliant womanhood of which she gives promise.

On the last Saturday in February, at the Coates town house, the Heartsease Children will give a fair, the proceeds of which will be devoted to furnishing rooms for their little proteges. Now they occupy a suite of rooms during the day in the Children's Aid Society Building. Among the many things sent to Miss Coates for the cripples was a book made by Master Lawrence Phillips. Toys and flowers were sent by A. Van Siclen, L. B. Browne and G. B Browne. A horse for the wagonette in which the cripples are taken from their homes to the day nursery and back again has been donated by Miss Maud McMillin.

The following letter was received at this office. It was written by a little boy whose legs were cut off by a railway train, and who has become a protege of little William Davis Hawk:

Dear PICTORIAL REVIEW:

I want to thank Willy Davis Hawk for his promise to set me up in the flower business and to tell his mamma and Mrs. Dodge, the two ladies who gave me my beautiful new legs, how nice they work. I walked upstairs yesterday with only one cane, and am going to the public school and will study hard so as to keep my accounts straight when I am in business. Yours truly,

WILLIAM HEAGNEY.

No. 151 West Sixty-second street.

Few influences have proved so potent in developing the love of fellow creatures as this same band of little men and women who are being made happier day by day, as they realize that verily and indeed it is more blessed to give than to receive, and who are learning early to realize the duties and obligations involved in the possession of health.

STAGE GOWNS.

MISS GERTRUDE BENNETT is one of the most attractive young women on the stage. This season she is James O'Neil's leading woman, and has gone with him en tour.

Miss Bennett gave a recital at the Waldorf-Astoria recently, which was well attended and at which she wore one of the daintiest confections that could be conjured up for a girl by the magic wand of a witch of a dressmaker.

It was Limerick lace in a rose pattern, as dainty and delicate as a spider's web, with the petals of the roses left unconfined to the foundation and standing out in bold relief. Around each graceful spray of roses, beginning at the waist line, and running down the front of the skirt and into the train, was a series of fluffy ruffles of lace. At the bottom of the skirt was the exquisite hemstitching that is characteristic of the needlewomen of old Ireland. The same frou-frou effect of the ruffles was traced in the bodice. The under slip was pale blue satin. A piquante dash to the whole was a belt and collar and sleeve bands of crushed myrtle velvet. This left on the toilette that indescribable French stamp which always brings "cheer and comfort," with apologies to a certain breakfast liquid, to the soul of the average woman.

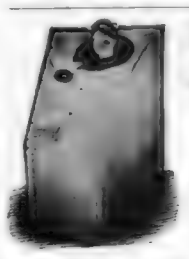
A charming street gown and coat that has been sent from Paris to Miss Bennett, recently, is heavy brown broadcloth made with a double skirt. The top one had a double box plait in the back, and was cut through the knees so the lower portion could flare to the proper angle. From the waist line to where the curve of the hips needed the flare, at each side, were clusters of tiny tucks. The yoke was of heliotrope velvet, and depending from it were points of heavy cream lace. An impertinent bow of brown and heliotrope velvet jauntily finished the pretty costume. The coat was of the same cloth and lined with heliotrope satin. It was double breasted and fastened with a fly. On the revers and high storm collar of brown velvet were bands of lace like that on the gown. The hat was delightfully chic. It gave an added beauty to the pretty, mischievous face beneath. It was almost a poke. The material was black panne velvet, with tucked crown. Strings of black velvet tied under the chin, and nodding over the brim was a cluster of black tips.

In "The Elder Miss Blossom," Mrs. Kendall wears some gowns worthy of reproduction. The gown in the first act is sage green silk, corded and watered. The skirt is long and very full at the feet, falling in graceful lines into a sweeping train. The bottom of the skirt, which is made with a habit back, is finished with a band of sable. The waist is slightly pointed in the back and trimmed in the sable also. The little cape is of the same material as the gown. The bonnet is of the green silk, covered with puffed blue chiffon, caught in the back with pink roses. Another pretty frock has a skirt of a similar material in lavender. The bodice is fine white mull, over lavender silk, and appliqued with heavy cream silk lace. A bow of lavender satin ribbon falls from the waist to the foot ruffles of the skirt.

EDITH EMERY.

ART IN ADVERTISING.

WE would like to call special attention to the Kabo Bust Perfector advertisement on the inside front cover. We do this partly on account of the many letters of indorsement from prominent people apropos of the value of the article; and partly because it shows the art employed by all up-to-date firms when calling attention to their offerings. Artistic advertising tips the scales when the public is weighing values.



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up-to-date Bath Cabinet containing all the good features of the square cabinet and many others possessed by no other.

Before you purchase elsewhere get our Circular.

Special discount on all orders received before Jan. 1st, 1900.

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High-Class
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Riding Habits
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My garments are always up-to-date. Perfect in every detail. The latest and most attractive of the season's choicest offerings. . . . . .

LADIES are cordially invited to visit my establishment.

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VIN MARIANI
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The World Famous Tonic
FOR BODY AND BRAIN

Since 1863, Endorsed by Medical Faculty.

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Sold at All Druggists Everywhere Avoid Substitutes

SKATING COSTUMES.

ALL types of the sportswoman, except the skating girl, wear outing skirts very much longer than usual, this season. This is the result of English influence. For, while Paris may give us points on costumes and evening gowns that are worthy of our notice, from England, the land of sport, we condescend to accept a tip on outing clothes, occasionally.

The English rain girl and wheelwoman, etc., wear ultra long skirts, and our women have adopted them. Often the outing costume looks like an ordinary gown, cut by an inexperienced tailor, who has made it too short. It shows a portion of the lower extremities, which, taken by itself, is most unflattering. The foot of a Trilby would not look well when the skirt cuts the ankle in two. Apparently the foot is enlarged, the ankle thickened, and the general appearance of an ordinarily pretty foot and fairly well turned ankle is spoiled. The woman who skates knows that her feet are never more in evidence than when she is skimming over the ice, and her gown ends just above her ankles.

Some pretty costumes are pictured here. No. 1 is "a study in black and white." Black broadcloth stitched with white is the combination. The skirt is made with a double box plait in the back, and is bordered with a five-inch band of Persian lamb at the bottom.

The coat is tight fitting in the back and boxed in front. The collar and revers are Persian lamb. The entire front of the coat is stitched in white. Across the chest the stitching takes the form of a yoke. The front piece being stitched perpendicularly. The hat is a Tam of Persian lamb.

No. 2 is of gray cloth, trimmed in chinchilla. There are three bands of the fur at the bottom of the skirt, and a narrow band of the same runs about the high collar and the front, and marks the waist line in the back. Frogs of dark grey braid decorate the waist and skirt.

No. 3 has a skirt of castor-colored cloth, edged with Persian lamb. The waist is of brown velvet, with revers braided in castor, and opening over a vest of castor velvet. The toque is of the two shades of velvet, and finished with castor quills.

No. 4 is of red broadcloth, elaborately braided in black. The skirt has a single plait in the back, and the coat is single breasted, showing a full plastron of black velvet. The turban is black velvet with crimson and black grebe ponpons.

The next issue will contain latest Spring Gowns, Hats and Wraps. . . .

THE APPLE OF PARIS

"The matter with the average, anæmic, headachy woman is that she does not get fresh air enough," said a well-known woman doctor not long ago. "She sits in a room where the ozone has been exhausted long since, then worries her doctor about a tonic.

"I know a woman who says that she sleeps entirely under the cover on a winter night. Such a thing would kill a woman with normally healthy lungs after the second hour.

"Just think of taking that foul, unclean air back into her lungs again and again during the whole night. Do you wonder that her face is covered with purple patches and pimples? There is no better tonic than fresh air, and lots of it.

"Few women know how to wash out their lungs by health-giving draughts of fresh air. And without being didactic, I may say, may I not, that doubtless, you remember that the lungs are a sort of laundry for the blood, which is cleared there and sent out over the body again.

"If the lungs, especially the lower portion of them, belonging to the average woman could be examined, they would be found to be a dull, purplish blue, instead of the proper red. The blood becomes stagnant, when not pumped with fresh air, and if the lungs do not do their work, you can easily see that a bad complexion and a 'run-down' state are the result.

"By the way, where did you get that idea about breathing before an open window engendering sleep? It showed more sense than the average woman is apt to have. Do you practice what you preach?"

The question was pointed. The eyes bent upon me were piercing. Fortunately the car stopped, and as there was no injunction to "let 'em off, will yer?" I disappeared into the crowd on the rear platform.

FOR THE BACK.

An interested reader says her back is so weak, that while she sits at her desk to write a short note it is necessary to have pillows in the back of her chair.

Jeaness Miller says there is no tonic in the world so beneficial to the back as this. She instructs her pupils to lie at full length on the floor, and with the arms resting on the floor at the sides, to rise to an upright sitting position without lifting the heels from the floor, or using the arms as levers.

Naturally, this is impossible at first, but the back can be strengthened gradually, by rising even a few inches from the floor at a time. It may take a month, if ten minutes a day, five at a time, are devoted to the exercise.

Another exercise to strengthen the back is to lean forward and touch the floor with the tips of the fingers without bending the knees. At first this will seem an impossibility, but after a time the entire hand can be laid on the floor. This strengthens the back, and brings into play the muscles that the corset tends to make useless, and those of the calves of the legs, that high heels are apt to make flabby.

HOW TO POLISH THE NAILS.

A reader says that her nails have not that pinkness and polish considered necessary by the well-groomed woman. To remedy this, pour a bit of powdered Castile soap into a bowl of warm water. Let the nails soak for ten minutes, then shape the nails, using very sharp manicure scissors.

It is best to hold the scissors over a flame for a few moments, as the salve and powder left upon them may gather microbes, and blood poisoning has been known to result from unclean manicure implements. Do not cut the nails pointed. This is the extreme of bad form. Filing is said to thicken the nails. Sandpaper is better to remove the rough edges. Press the cuticle down with an orange stick. Be careful not to break the skin, and never cut it.

Apply a bit of some good salve. Then spread on, with the finger tips, a bit of powder. Get the best. Do not economize on nail powder. The cheaper kinds are full of sand and scrape the nails, injuring their natural polish. Then use the first polisher, apply salve and powder again and use same polisher once more. Add more powder and use second polisher. After the hands are washed and all traces of salve and powder removed, polish with the last polisher, which must not be touched with powder.

When one has made, by Francis & Co., a gown, coat or wrap, that ordeal "being fitted," so trying to the average woman, is robbed of half its trouble and annoyance and all its responsibility.

The head of the firm, Mr. Francis, was with Everall Bros. nearly eight years, where he held a most responsible position. He is a magician whose wand is his scissors and whose tricks are the slopes and curves prescribed by Fashion, and the result is garments having that indescribable cachet called style.

It is a well known fact that no great painting or piece of statuary was posed for by one woman. The work is a composite of a dozen beautiful women. No human figure is perfect. The eagle eye of Mr. Francis seizes an imperfection as its prey. At a glance he sees if the waist is too long or too short; if the shoulders and hips need broadening or narrowing. Presto! It is done, and my lady has a figure Venus might envy. With him it is a mere matter of curves and darts.

The firm has a contract with a clever artist who prepares their designs. These are made in pen and pencil first, and, if desired, are reproduced in chalk, life size, on dark cloth and stretched on a canvas frame. In this way the effect can be studied. There is no danger of a woman not understanding every detail of her costume before it is fitted. In a group of handsomely gowned and representative women the skirts of Francis & Co. can be selected, for they are among the most graceful and becoming.

At the handsomely appointed house, No. 16 East Sixtieth street, which is oposite the Metropolitan Club, Francis & Co. will hold their Spring opening in about three weeks. They invite you to inspect their models and designs, which will be a reflection of Fashion's mirror.

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HIGH CLASS
LADIES' TAILORING
Reception
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Fur Garments
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OF ANY DESCRIPTION
MADE TO PERFECTION
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...IN...
FURS

Is not, unfortunately, possessed by everyone; but good judgment concerning the most advantageous establishment to patronize is a more common faculty, and can, in a measure, fill the place of the first named gift.

Many women who appreciate the help afforded by able and experienced assistance in the choosing of Furs would do well to consult us.

We make Fur Garments of every description, and carry a full line in stock.

That we please our customers in workmanship as well as in price, is evidenced by our constantly increasing trade.

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EDISON and
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Records, $3.50 a doz.
Phonographs, Graphophones and Gramophones at lowest prices.
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Importing LADIES' TAILORS
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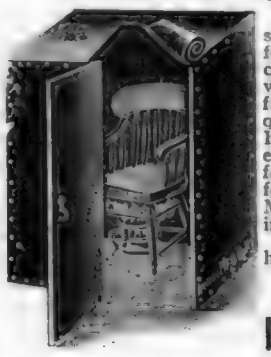

A New Feature.
User can help himself to water or sponge face. Allows spent contents to escape, which is replaced by fresh heat with full quota of oxygen. Better results at lower temperature. Perfect in principle. Perfect in health results. Most complete line in the world.
Turkish baths at home for only 2c.
Prices
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Nos. 8, 9, 10 and 11.

The Latest Skirts and Shirt Waists.

No. 8.

No. 9.

No. 10.

No. 11.

Any one pattern paper of those above illustrated, will be mailed to your address upon receipt of 50 cents. When a subscription for one year accompanies the order, the pattern will be sent free. Full directions for cutting and making will be supplied with each pattern.

The above advertised patterns, ONLY, are offered as premiums to subscribers. All other designs, illustrated in PICTORIAL REVIEW, must be ordered at the regular rate of $1.50 each.

Subscription Price, $1.00 per year.

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To PICTORIAL REVIEW,

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Enclosed please find fifty cents, for which send by mail to my address below:

Pictorial Review Pattern No. .....

Published 1900

These patterns are made in medium size only.

Name .....

Address .....

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This coupon must be filled in and mailed to PICTORIAL REVIEW, when remittance is made for pattern.

Genuine POMONA Diamonds $1.00 each

ARE EQUAL TO REAL DIAMONDS AS TO LOOKS AND WEAR.

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We are the sole agents in the United States for these marvellous semi-precious stones, which are the nearest approach to Genuine Diamonds ever discovered. For the purpose of introducing them quickly to the public we will forward either

Ring, Pin or Stud at $1.00 EACH. Earrings are $2 per pair.

MAIL ORDERS.
A BEAUTIFUL, BRILLIANT, GENUINE BARRIOS DIAMOND MOUNTED IN A HEAVY RING, PIN, OR STUD WILL BE SENT TO ANY ADDRESS UPON RECEIPT OF
$1.00 EACH
EARRINGS $2 PAIR
IF GOODS ARE NOT AS REPRESENTED, MONEY WILL BE REFUNDED.
IN ORDERING, STATE WHETHER SMALL, MEDIUM OR LARGE STONE IS DESIRED.
WE WILL FORFEIT $1000.00 IF IT CAN BE SHOWN THAT WE HAVE EVER REFUSED TO REPLACE A STONE THAT DID NOT GIVE SATISFACTION.

SPECIAL NOTICE.

DO NOT CONFOUND GENUINE BARRIOS DIAMONDS with so-called Rhinestones, White Topaz and other imitations, regardless of what the name may be. The Genuine Barrios Diamond is the only stone ever discovered that will retain its brilliancy and has no artificial backing. It is the Rich Man's Substitute and the Poor Man's Diamond. All others are simply manufactured from chemicals. Genuine Barrios Diamonds are equal to real diamonds as to looks and wear and will cut glass.

OUR GUARANTEE.—Genuine Barrios Diamonds are guaranteed to retain their brilliancy forever; the mountings are heavy rolled plate and are made of one continuous piece. The plate is thick shelled gold and will last 100 years. These rings are warranted not to tarnish the finger, and are greatly superior to any similar goods ever placed on the market.

What the Great Sarah Bernhardt says:

"I have used Barrios Diamonds for stage purposes and have found them the equal of real stones."

SARAH BERNHARDT.

Carrie Gay, of Charles Frohman's Co., writes:

"While playing on the road I found Barrios Diamonds objects of great beauty and usefulness."

CARRIE GAY.

☞ Beware of feeble imitators. This offer will last for a short time only. Do not delay. Order at once.

Mention THE PICTORIAL REVIEW.

THE POMONA COMPANY, 1181-1183 Broadway, New York.

LESSON ON PRACTICAL DRESS MAKING.

Copyright by W. McDowell.

MAKING A SKIRT.

IN the Christmas number of the "Pictorial Review" we printed a very useful lesson on cutting a skirt, with a double box-plait in the back.

In this lesson, we desire to tell you how to make this skirt, according to the latest up-to-date methods used by the best ladies' tailors in the largest establishments of New York, and as taught in the most practical schools in the city, such as The McDowell Dressmaking and Ladies' Tailoring School in the Cammeyer Building, at 310-318 Sixth avenue, New York.

After cutting the outside material, cut the lining in the same shape as shown in Figures 1 and 2.

The dotted lines in Figure 2 are to indicate the size and shape of the box-plait; they should be marked on the lining by a loose basting or tailor-marking, and the threads cut apart to give correct guide lines in which to lay the plaits. Many good skirt-makers then place the lining on the outside and the two are sewn together in the same seam. We prefer, however, to make them separate. The seams of each must be stitched and pressed down very firmly. There is generally some kind of stiffening used around the bottom of the skirt; either hair-cloth or canvas. It should be well shrunken before using. This can be done by simply wetting it and pressing with a hot iron until dry, and ready for use.

You should now determine the hanging length of the skirt, marking the shape desired at the bottom; the skirt is then ready for the stiffening. We may add that the stiffening can be from 2 to 18 inches up from the bottom; the style of the skirt having something to do with the width.

In this case we will use stiffening about four inches wide; cut it to that width, taking care to fit it to the shape of the bottom of the lining. Where the pieces of stiffening are to be joined together the edges should be covered with a narrow strip of silesia; this will keep the hairs from coming through the material.

Now lay the stiffening on the lining and baste it by long stitches, as shown in Figure 3. Use thread the same shade as the lining, having just a small stitch show on the underside. These bastings should be left in, as they will aid very much in keeping the stiffening in place.

The next step is to bind the hair-cloth around the top with a bias piece of silesia. Stitch through the binding and the lining; not directly on the edge of binding, but ¼ or ½ inch down; to sew right on the edge would likely cause a drawing effect.

The lining and outside are now ready to be put together.

Lay the lining on the table, with

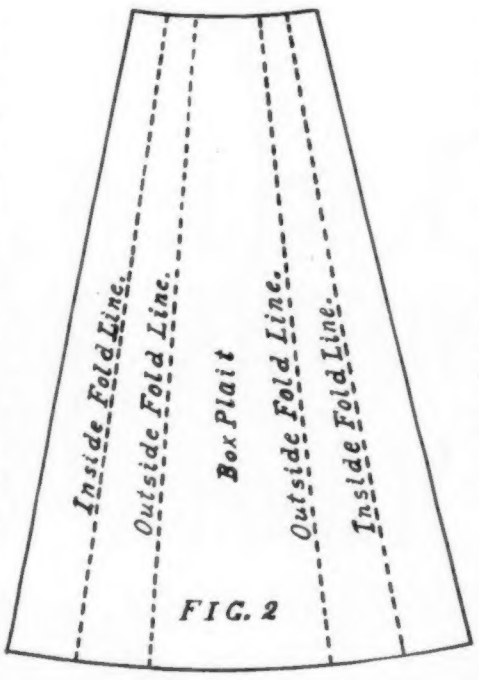


FIG. 2

the seams up, and lay the outside on the top of it, so that the seams of the outside come directly over the seams of the lining.

Now baste the lining and outside together, beginning in the center of the front at the top, and basting down through the center to the bottom, keeping the outside smoothed down. Also baste along each seam until the entire skirt is basted together.

If the gores are very wide, it is advisable to baste in the center of each gore. Remember a good baster never spares the stitches.

Having this done, baste up the center seam of the back and the skirt is ready to try on. In trying on, it is advisable to locate the darts for the waist at the places marked or at such points as the form demands.

The placket-hole can be put in on either side you prefer, or in the back. The latter is usually preferable, and the opening should be from 10 to 12 inches long, in order to permit the skirt to be passed easily over the head and shoulders.

Have a flap, as shown in Figure 3

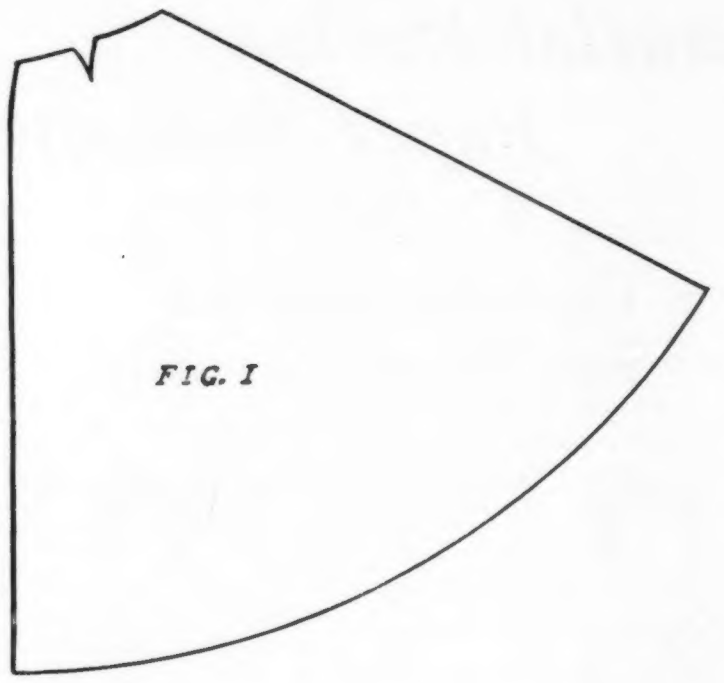


FIG. 1

marked XXXX, which is put under to conceal the opening.

It is advisable, if possible, to have the placket or opening come in the seam so as to avoid cutting the material; it must be tacked or fastened firmly at the bottom or it will soon tear down.

THE BELT OR BAND.

Several different kinds of bands may be used. Some dressmakers and ladies' tailors use a strip of silk, just wide enough to bind the top about the waist, when they desire it very narrow; others prefer to make their own bands. Circular braid is often used, since it causes the skirt to set much closer to the body.

PUTTING ON THE BELT.

The skirt should always be put on a little easy about the band. More ease should be given if the form is large, especially if the stomach or hips are prominent. This fullness (or ease) should be used to about within three inches of the center of the back, and for that space it should be put on plain. Be sure to have the plaits in the center of the back basted down firmly, so that they come close together.

TO TURN UP THE SKIRT AT THE BOTTOM.

This had better be done on the wearer, to insure a perfect and even length. You should leave about one inch of goods to be turned up at the bottom, which must be catch-stitched down to the lining.

You are now ready to put on the facing.

If velveteen or other bindings are used (which is quite frequent), the lower edge can be left unfinished, as the velveteen will cover it. In putting on the binding of velveteen, first see that it has been well shrunken; otherwise, when it becomes wet, it will draw and pucker the bottom. Great care should be taken not to hold it too tight, but it should be sewn evenly at the bottom and then turned over so that it will show a small cord below the edge of the material.

Hem the top of the velveteen and press it all around. Put on the hooks and eyes; also the hangers. The skirt is now finished, as shown in Fig. 4.

Making a skirt after these directions saves the trouble of binding the seams; a long and tedious job.

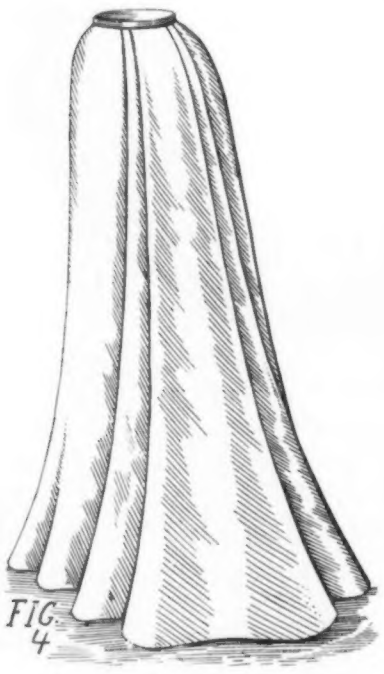


FIG. 4

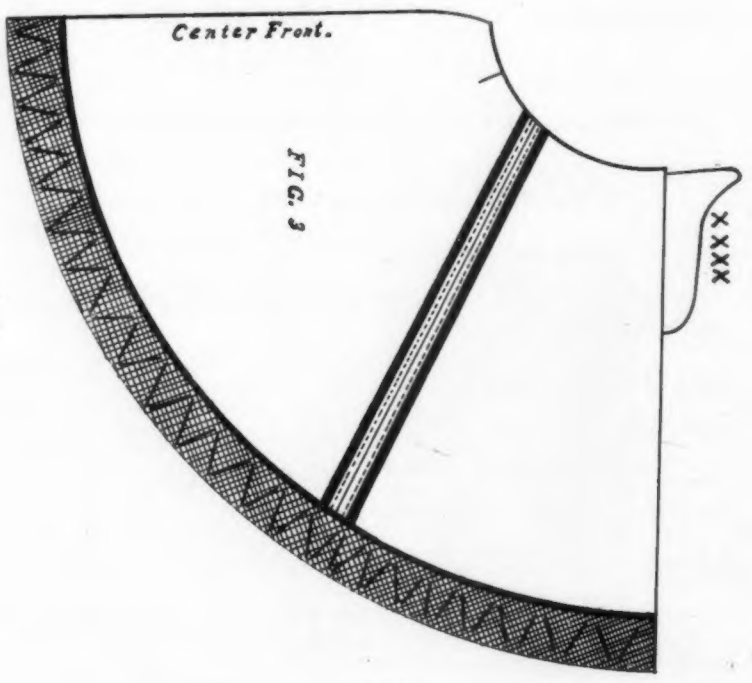


FIG. 3

The Celebrated McDowell System of Dress Cutting,

Dressmaking and Ladies' Tailoring.

THE MOST RAPID, THE MOST SIMPLE. THE MOST STYLISH,
THE MOST COMPLETE, THE MOST ARTISTIC, THE MOST DURABLE.

Saves nine-tenths of the time and trouble in cutting. Fits every Form.

Used on the Goods. No Paper Patterns to be Drafted. Follows every Fashion.

No Rebasting. No Worrying about the Fit. Just what Dressmakers have Long Wanted.

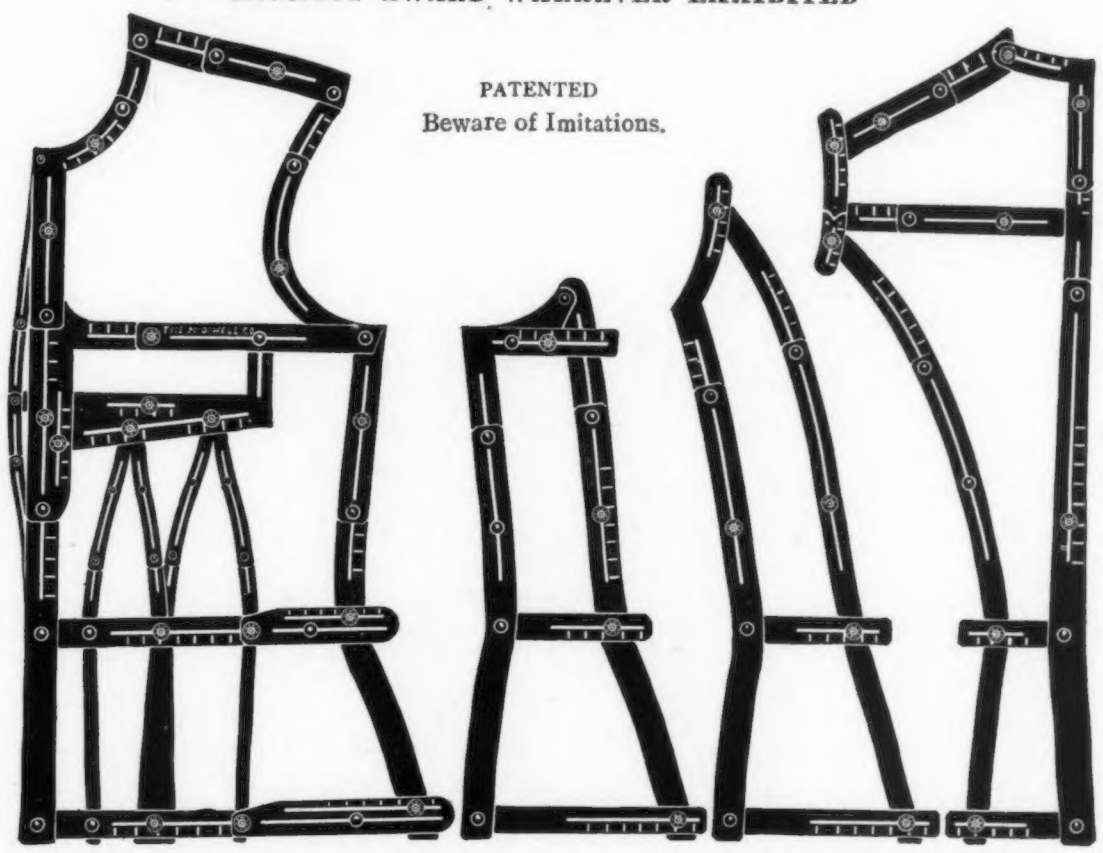
THE BEST IN THE WORLD. **MAKES YOU AN EXPERT.**

THIS DRAFTING MACHINE IS SO SIMPLE THAT ANY ONE CAN LEARN TO USE IT FROM THE INSTRUCTION BOOK.

Improved McDowell Garment Drafting Machine.

HIGHEST AWARD WHEREVER EXHIBITED

PATENTED
Beware of Imitations.



The only Improvement on the Tailor's Square ever invented.

As useful an invention for drafting garments as the sewing machine is for putting them together.

NEVER DEFEATED IN ANY CONTEST. **ITS SUCCESS HAS NEVER BEEN EQUALLED.**

WHY NOT BE CONVINCED?

AN EXTRAORDINARY OFFER THAT NO AMBITIOUS DRESSMAKER WILL DECLINE.

Every day you are worried fitting your customers. This is absolutely useless, and, with your permission, **we will prevent it at once,** by letting you test a **Garment Drafting Machine** and complete outfit at your own home for **30 days free of charge.**

We do not touch your money unless you are satisfied, and order it sent to us. In other words, you have the use of the Drafting Machine and outfit at your own home for 30 days by merely paying Express charges. If dress-cutting and fitting annoy you hereafter, YOU ARE ALONE TO BLAME, for the Drafting Machine does everything claimed for it, or we would be foolish to make so extraordinary a proposition and run all the risk ourselves.

Is it not reasonable to suppose that you would willingly secure anything within your means that was certain to render your profession easier; prevent the worry and the annoyance incidental to dress-cutting and fitting, increase your skill and enable you to save four-fifths of your time; make money more rapidly than at present, and become at once superior to all competitors in your town and neighborhood in the art of dress making? Well, madam, we promise all these things, and prove the truth of our promises by letting you test the machine and outfit at your own home without paying us a single cent. Should you decide to keep it and do not find it superior to all methods of Dress Cutting, or if it does not do what we claim for it, we will return you your money, provided you return us the machine in good order within 30 days. This ought to satisfy you that it has superior merit.

WRITE

The McDowell Garment Drafting Machine Company,

General Office, 6 West 14th Street.

NEW YORK, U. S. A.

THOMSON'S "GLOVE-FITTING" CORSETS

George C Batchellerᵉ
SOLE MANUFACTURERS
345 BROADWAY
NEW YORK

~A STUDY IN CAUSE AND EFFECT.~

DON'T JUDGE

A CORSET BY ITS FACE—TURN IT OVER
LOOK ON THE OTHER SIDE AND INSIST
UPON HAVING THE SEAMS RUN AROUND THE BODY
THIS IS AN EXCLUSIVE FEATURE OF THOMSON'S GLOVE-FITTING CORSETS

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